MUS 102: Rock and Roll History
3 credits
Online
Ryan Biesack
biesackr@oregonstate.edu
office hours: TBA or by appt.
office: Benton 305
mobile/text: 541.602.6415

Course Description:
This 3 credit survey is a selected examination and study of musical and social events that have occurred in popular culture over a period of roughly the past 50 years, and what has come to be known generally as “Rock” music. The survey will begin its journey looking at the 1950’s and the beginnings of Rock music and conclude with the Rock culture of today. The term “Rock” music will be used as an umbrella or generic term to cover the many variations of popular music that fall under its reach; Motown, Soul, R &B, Disco, Acid Rock, Death Metal, Thrash Metal, Punk Rock, Indy Rock, Grunge, etcetera, etcetera. As there are numerous artists and performers who have contributed to Rock music, this survey will focus on a selected group who have significantly changed, or illustrate the change in Rock music.

This course will examine some of the pinnacle recordings, repertoire, artists, concerts, performances, and events to provide insight and meaning as to “how” and “what” this music was changing within pop culture in a historical and social context. By examining different works of Rock music, we can hope to extrapolate broader meaning and understanding of these events in an overarching sense relative to recent history. This course will also examine how Rock music has functioned as a vehicle for commentary on everything from sex, religion, politics and how this music continues to be a relevant and ever changing vehicle in the present day. There are no prerequisites for this course.

MUS 102. MUSIC APPRECIATION II: PERIODS AND GENRES (3).
A study of the masterworks of a single era (such as Baroque, classic, romantic, twentieth century) or a genre (such as orchestra, chamber, opera, musical theatre). See Schedule of Classes for topic being offered. For non-majors. Need not be taken in order. (FA) (Bacc Core Course) This course is repeatable for a maximum of 12 credits.
Baccalaureate Core Course
Attributes:
Core, Pers, Lit and Arts
Liberal Arts Fine Arts Core

Required Materials:
ISBN 978-0-393-93725-1

*OR* an Ebook is available of this text (for half the price!) at: [http://books.wwnorton.com/books/webad.aspx?id=4294989969](http://books.wwnorton.com/books/webad.aspx?id=4294989969)
follow the correct linkage for the 4th edition, and click on the ebook tab, and select your options to either access online, or download the book as a PDF.

Baccalaureate Course Category Learning Outcomes:

This course fulfills the Baccalaureate Core Perspectives category in Literature and the Arts. It does this by tracking the musical development of Rock and Roll alongside the social/political activities in the United States. Students successfully completing this course will be able to:

1. **Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.**

   This is covered in part through the listening journals. By listening critically to song structure – AABA popular song, or AAB blues, for example - along with lyrics and artists background, you will be able to place the music within a larger structure and social context. With each listening, the paragraph answer must cover items such as sound (instruments, style of singing) feel of the music (is this dancing, social commentary, background music) and Genre: country, soul,surf etc… – what stylistic influences do you hear in the music. The listening journals tie in with the listening portion of each test.

2. **Analyze how literature/the arts reflect, shape, and influence culture.**

   Through class discussions we will discuss and incorporate the cultural significance of the music/genre. Test questions reveal your understanding of the material by requiring you to identify artists and genres and to be able to place both within the cultural context.
3. Reflect critically on the characteristics and effects of literary and artistic works.

Both the midterm and the final exam has a listening portion where you will be asked to identify the artist, genre and musical characteristics that you hear. The importance of placing the “sound” and “feel” of the music into the appropriate category is critical to the understanding of music. Additionally, the essay portion of each quiz will provide you the opportunity to reflect critically on the characteristics of the artist, music and cultural context of their work in a particular genre.

Additional Learning Outcomes:
Students will have an understanding of what Rock music is, where it has been and where it is going.

Students will have a general knowledge of key artists; identifying their music and contributions to Rock music.

Students will be able to distinguish between many sub-genres of Rock music, and identify the era and historical events associated with each sub-genre.

Students will be able to listen to Rock music, on a much deeper level, integrating historical, sociological and biographical knowledge they gain from the coursework.

Reading Outlines:
For each chapter of the John Covach text, there are free detailed outlines of each chapter, Spotify playlists, videos and much more available from the publisher online here: http://wwnorton.com/college/music/whats-that-sound4/

Course Content—please see the weekly modules in Canvas for exact up to date assignments

General Weekly Outlines
Week 1:
Pre-Rock to Mid-Fifties; Boogie Woogie, The Blues Moves North, White Pop Charts, Country Music & Western Swing, Rhythm & Blues and Record Labels, Elvis & Payola

Reading: Covach Text pp.3-109

Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting. Draw upon the reading from the text, to further illustrate your points when possible.

**Linked Media:** Please open *Media link for this week for all listening/viewing*

**Discussion Question:**
Watch the Elvis Presley clip of his performance on the Milton Berle show. Why is this such a provocative performance? What does Elvis represent to both the fans and naysayers here? Can you name any other artists today or in the recent past who generate equal controversy on such a level? Why do you think this remains such an issue in music today?

-Please post your thoughts in the thread, and try and thoughtfully comment on other’s posts as well-

**Quiz/Assignment: Week 1 Quiz**

**Week 2:** Into the 60’s; Folk, Soul, Surf Rock, Rise of the Producer and Girl Groups

**Reading John Covach Text:** pp.111-150

**Media/Listening Response:**
Watch or listen to the following recordings or performances. Write a short, half to one page response comparing and contrasting the live version of one of tracks with the recorded version. Draw upon the reading from the text, to further illustrate your points where possible.

**Linked Media:** Please open *Media link for this week for all listening/viewing*

**Discussion Question:**
After reading the text and listening to the examples, and then to Martin Luther King’s speech, what is your impression of the “message” of the music in the early 60’s, vs. what struggles were going on then? Who was singing about struggle, and who wasn’t, and why?

-Please post your thoughts in the thread, and try to thoughtfully comment on other’s posts as well-

**Quiz/Assignment: Week 2 Quiz**

**Week 3:** The Beatles, The British Invasion and American Response

**Reading:** Covach Text pp.156-220

**Media/Listening Response:**
Watch The Beatles clip from the Ed Sullivan Show. Write a short, half to one page response on your general feelings, thoughts and observations in regards to this performance (and the audience!).

Linked Media: Please open Media link for this week for all listening/viewing

Discussion Question:
From their 1964 TV appearance and onward, The Beatles arguably became one of the most important musical groups ever to occur. In your opinion, why do you think they were so successful? Is their music still important today? Why or Why not?

Quiz: Week 3 Quiz

Week 4: Motown Pop and Southern Soul

Reading: Covach pp. 217-247

Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting. Draw upon the reading from the text, to further illustrate your points when possible.

Linked Media: Please open Media link for this week for all listening/viewing

Discussion Question:
Is it possible for one type of black pop to be “blacker” than another?. If so, in which aspects of the music does this occur: image, publicity, performance, or recording? Covach presents this very issue in the text framing the R&B scene of the 60's. Is this an issue today? If so, where? How?

-Please post your thoughts in the thread, and try to thoughtfully comment on other’s posts as well-

Quiz: Week 4 Quiz

Week 5: Psychedelia

Reading: Covach pp. 249-287

Media/Listening Response:
Watch and Listen to the clips taken from Woodstock performances, and comment on ones you find particularly powerful. What about these performances grabs you, what do you like/don’t. Write a short, one page response summarizing your thoughts and observations.
Discussion Question:
Why was Jimi Hendrix’s rendition of the Star-Spangled Banner at Woodstock (watch video link) so important in retrospect? What commentary on the issues of the time (war, civil rights) can be drawn from his instrumental performance? Can anyone think of another time the National Anthem was “altered”, for the better or worse? If so, is it appropriate to a piece of music such as the National Anthem?

-Please post your thoughts in the thread, and try to thoughtfully comment on other’s posts as well-

Mid-Term Exam

Week 6: Rock Grows, and Grows.....

Reading: Covach pp. 293-333

Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting, or compare and contrast the two Joni mitchell examples of the same tune, performed 30y yrs apart. Draw upon the reading from the text, to further illustrate your points when possible.

Linked Media: Please open Media link for this week for all listening/viewing

Discussion Question:
Peter Gabriel of Genesis, Alice Cooper and David Bowie all used costumes and props that obscured reality, gender identity, and that tied in to the music materiel itself. Why did they do this? What came out of this, how did audiences perceive this, and how do you you perceive this? Are there performers doing this that you know of of today?

-Please post your thoughts in the thread, and try to thoughtfully comment on other’s posts as well-

Quiz: Week 6 Quiz

Week 7: Black Pop, Disco, Mainstream Rock, Punk, and New Wave

This course is offered through Oregon State University Extended Campus. For more information visit: http://ecampus.oregonstate.edu.
Reading: Covach pp. 335-400

Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting. Draw upon the reading from the text, to further illustrate your points when possible.

Linked Media: Please open Media link for this week for all listening/viewing

Discussion Question:
What are some of the main differences between New Wave and Mainstream Rock in regards to music, attitude, audience and aesthetic values? What is your take/thoughts on each one of these styles, and is one any more valid important then the other?

-Please post your thoughts in the thread, and try to thoughtfully comment on other’s posts as well-

Quiz: Week 7 Quiz

Week 8: I Want My MTV

Reading: Covach pp. 401-495

Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting. Draw upon the reading from the text, to further illustrate your points when possible.

Linked Media: Please open Media link for this week for all listening/viewing

Discussion: With arrival of MTV and the music video, discuss some of the areas of culture that could be visually “commented” on through the use of video paired with music. Did music become secondary to the visual images themselves? Watch the Frank Zappa of him testifying before congress protesting the PMRC (Parental Music Resource Center) rating system that would be imposed on “questionable” music. Should some music be censored or labeled for the protection of the consumer?

Quiz: Week 8 Quiz

Week 9: The 90’s and Beyond/Widening Gaps

Reading: Covach pp. 497-527

This course is offered through Oregon State University Extended Campus. For more information visit: http://ecampus.oregonstate.edu.
Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting. Draw upon the reading from the text, to further illustrate your points when possible.

Linked Media: Please open Media link for this week for all listening/viewing

Discussion: The 90’s brought on a wave of musical genre “splintering” as technology, teen idols, rap and a return of 60’s aesthetics all came to coexist at once. In this age of “instant access” and endless information at our fingertips, where do you see Rock going from here? Has the instant access of "liking" or voting on what talent is (America's Got talent...etc...) had a positive or negative effect on thematic industry, in your opinion.

Quiz: Week 9 Quiz

Week 10: A New Millennium

Reading: Covach pp. 529-577

Media/Listening Response:
Watch or listen to the following recordings or performances. Write a short, half to one page response on two of the selections you find interesting. Draw upon the reading from the text, to further illustrate your points when possible

Linked Media: Please open Media link for this week for all listening/viewing

Discussion: Drawing on what you now know of Rock's history, what are some of the styles you are seeing come "full circle" so to speak? Give examples and discuss how this is either meaningful (or not) and what the appeal is to new listeners.

FINAL EXAM TO BE COMPLETED BY Monday of Finals Week 11:59PM

Grading Policy:
Weekly Discussions 30%
Weekly Quizzes 20%
Weekly Listening/Media Response 20%
Midterm Exam 15%
Final Exam 15%

In accordance with the current and previous catalog(s), if you have or are planning on taking this particular genre and section more than once, please be advised that your final grade will not replace a previous grade. For example, if you take Music 102: Hip Hop in the fall and get a C, this C will stay on your transcript even if you take Music 102: Hip Hop again in the winter and get an A in the course.
### Grading Scale:

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**Statement Regarding Students with Disabilities:**

Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at [http://ds.oregonstate.edu](http://ds.oregonstate.edu). DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

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**Guidelines for a Productive and Effective Online Classroom**

Students are expected to conduct themselves in the course (e.g., on discussion boards, email) in compliance with the university’s regulations regarding civility. Civility is an essential ingredient for academic discourse. All communications for this course should be conducted constructively, civilly, and respectfully. Differences in beliefs, opinions, and approaches are to be expected. In all you say and do for this course, be professional. Please bring any communications you believe to be in violation of this class policy to the attention of your instructor.

Active interaction with peers and your instructor is essential to success in this online course, paying particular attention to the following:

- Unless indicated otherwise, please complete the readings and view other instructional materials for each week before participating in the discussion board.
- Read your posts carefully before submitting them.
- Be respectful of others and their opinions, valuing diversity in backgrounds, abilities, and experiences.
- Challenging the ideas held by others is an integral aspect of critical thinking and the academic process. Please word your responses carefully, and recognize that others are expected to challenge your ideas. A positive atmosphere of healthy debate is encouraged.

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Accessibility of Course Materials
All materials used in this course are accessible with the exception of (list items that are not accessible). If you require accommodations please contact Disability Access Services (DAS).

Additionally, Canvas, the learning management system through which this course is offered, provides a vendor statement certifying how the platform is accessible to students with disabilities.

Expectations for Student Conduct
Student conduct is governed by the university’s policies, as explained in the Student Conduct Code. Students are expected to conduct themselves in the course (e.g., on discussion boards, email postings) in compliance with the university's regulations regarding civility.

Academic Integrity
Students are expected to comply with all regulations pertaining to academic honesty. For further information, visit Student Conduct and Community Standards, or contact the office of Student Conduct and Mediation at 541-737-3656.

OAR 576-015-0020 (2) Academic or Scholarly Dishonesty:
a) Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student's own efforts or the efforts of another.
b) It includes:
   i) CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. This includes but is not limited to unauthorized copying or collaboration on a test or assignment, using prohibited materials and texts, any misuse of an electronic device, or using any deceptive means to gain academic credit.
   ii) FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.
iii) ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device. It is a violation of Oregon state law to create and offer to sell part or all of an educational assignment to another person (ORS 165.114).

iv) TAMPERING - altering or interfering with evaluation instruments or documents.

v) PLAGIARISM - representing the words or ideas of another person or presenting someone else's words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

c) Academic Dishonesty cases are handled initially by the academic units, following the process outlined in the University's Academic Dishonesty Report Form, and will also be referred to SCCS for action under these rules.

Tutoring and Writing Assistance

NetTutor is a leading provider of online tutoring and learner support services fully staffed by experienced, trained and monitored tutors. Students connect to live tutors from any computer that has Internet access. NetTutor provides a virtual whiteboard that allows tutors and students to work on problems in a real time environment. They also have an online writing lab where tutors critique and return essays within 24 to 48 hours. Access NetTutor from within your Canvas class by clicking on the Tools button in your course menu.

The Oregon State Online Writing Lab (OWL) is also available for students enrolled in Ecampus courses.

TurnItIn

Your instructor may ask you to submit one or more of your writings to Turnitin, a plagiarism prevention service. Your assignment content will be checked for potential plagiarism against Internet sources, academic journal articles, and the papers of other OSU students, for common or borrowed content. Turnitin generates a report that highlights any potentially unoriginal text in your paper. The report may be submitted directly to your instructor or your instructor may elect to have you submit initial drafts through Turnitin, and you will receive the report allowing you the opportunity to make adjustments and ensure that all source material has been properly cited. Papers you submit through Turnitin for this or any class will be added to the OSU Turnitin database and may be checked against other OSU paper submissions. You will retain all rights to your written work. For further information, visit Academic Integrity for Students: Turnitin – What is it?
**Student Evaluation of Courses**
The online Student Evaluation of Teaching system opens to students the Monday of dead week and closes the Monday following the end of finals. Students receive notification, instructions and the link through their ONID. They may also log into the system via Online Services. Course evaluation results are extremely important and used to help improve courses and the online learning experience for future students. Responses are anonymous (unless a student chooses to “sign” their comments, agreeing to relinquish anonymity) and unavailable to instructors until after grades have been posted. The results of scaled questions and signed comments go to both the instructor and their unit head/supervisor. Anonymous (unsigned) comments go to the instructor only.